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"LITERATURE OF ANGER OR WILD COURTS? REVELATIONS OF ANGER AND TABOO BREAKING IN THE SCHEHERAZADIAN LITERATURE".

**Abstract**

When we talk about the issue of " **Education and Tolerance and Peace for Equal** **Opportunities**", which is the main and important issue that the conference deals with, the first thing that comes to my mind is the suffering of the Arab woman from her deprivation of equal opportunities with the man and society's outlook at her as an unequal creature to the man, and consequently, she does not get her right neither at home nor with her family nor at work or with society.

Education at home has double standards; the boy gets all that he needs in Oriental societies, while the girl does not, and thus that remains a pain in her heart all her life as a result of this double-standard treatment in Education.

As a researcher in Feminist Literature, I have read a lot of such scenes in feminist novels which are written by Arab women writers, who write about this issue in a clear and direct way. One of these women writers is the Algerian writer Assia Djebar who dealt with this issue in her novel:" ***La Makan Li Fi Bayt Abi/ Nowhere in My Father's House***".

The novel deals with the woman's deprivation of her natural rights and read about severe conflicts that the woman lives and deprive her happiness in her life.

Assia Djebar was born on Jun30, 1936 in Sharshal, West of Algiers, the Capital. She received her first education at the Quranic school before she joined the elementary school in Mouzaya and then in al-Blida and Algiers the Capital. She continued her studies in France, where she specialized in History and showed her obvious tendency to literature, which was expressed in publishing her first novel *La Soif/ The Thirst/ al-Atash* in 1957.

Assia Djebar was the first Algerian woman to join the Teacher's College in Paris in 1955, and the first university lecturer in post-independent Algeria in the Faculty of History and Literature, and the first Arab woman to win the 2000 Prize for Peace, which is granted by the Peace Prize for the German Book Trade.

**We can say that Assia Djebar was among the first Algerian women who got equal opportunity for education**.

The Algerian woman's writing experience is connected to the issue of struggle as a basic political tool that the woman exploited in the battle of national liberation and in her struggle for social and creative self-fulfillment. Therefore, studying this experience cannot be conducted separately from dealing with the nature of the woman's relationship with her social existence in its different forms, which made her writing closely connected to her 'citizenship' and her 'right of self-expression', which is one of the forms of freedom and one of its conditions.

The landmarks of relationship of freedom with the Algerian woman in the Algerian society are still unclear because there are several varied sides and circumstances that pull them and consider talking about them marred with a lot of haziness and fallacies amidst a difficult ideological dialectic that swings the woman between her traditional role and her pioneering role.

In view of this, the feminist expression in the Algerian novel appears to be a history and an expression of this depression and exclusion. The woman used her intelligence in employing writing in the beginning as a tool to assert her existence, and not as an intellectual or epistemological luxury, but as an expression of the Self, being one of the most important tools that men used to control the woman's thoughts and beliefs, especially that writing has often been a tool for social progress and epistemological  achievement, through which it is possible to reach the posts of decision-making, especially that approaching this tool, namely, 'writing' was forbidden to women, as a lot of Algerian female experiences revealed.

Regarding the issue of the relationship between the Father and Daughter, a lot of studies and analyses have been written about the feminist art and feminist theory. For example, in the context of rebuilding the history of the Father, the feminist texts represent an attempt to bridge the gap that separates between Father and Daughter, as the patriarchal authority is an objective truth that has deep historical roots in various simple and complicated cultures and societies.

This authority is basically represented in the male dominance in society, specifically in the Father's control of the family system, and in the lower status of the woman on the hierarchical ladder. Probably this is the common idea in all the forms of the patriarchal systems, where the Father is considered a cause of creating a state of double standards. On the one hand, the father is the authority and on the other, he is the source of love.